

paper work. Nevertheless "Les Quatre Journ^{es} de Jean Gourdon " is in its way admirable; and in " Le Petit Man-teau bleu " one recognises the spirit which presided over the former tales. Bealism is often quite manifest in this second volume, and the explanations given in its preface are almost superfluous, for one can easily tell that it is the work of a man who has passed through the furnace, whereas the first volume was all youth, buoyant, aspiring, with wings nnclipt.

Zola's other tales, those in the volumes entitled "Le Capitaine Burle" and "Na'is Micoulin," belong to a later date and are very different from the early ones. If the influence of the poets appears in them at intervals, it is in diction rather than ideas. Even the poetic suggestion lurking in the tale " Pour une nuit d'amour," which Poe might almost have written, can only be traced with difficulty, for it is wrapped in a ghastly realism. The story of " Nantas " is perhaps the best of these later little efforts, as it is certainly the most powerful; but " Nais Micoulin " is also one of the present writer's favourites, perhaps because, whatever its ardour, it does no violence to possibilities. Placed beside the tales of Guy de Maupassant, those of Zola, in spite of all the naturalism of their details, strike one as being more romantic, more imaginative; and this is as it should be, for Zola was largely a child of the sun, whereas

Maupassant, however passionate his temperament, was always a Norman, deficient in the purely imaginative faculty but possessed of great shrewdness — intuition, so to say, — which assisted his powers of observation and his superb craftsmanship. Thus te

excelled in transcribing the human document
such as it
appears to most Northern minds.

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